

WhatWePrintAboutWhenWePrintAboutLove

Curating to shape a dialogue: When Stefany Benson and I discussed curating an exhibit of printmaking at the feminist gallery Ceres, I was rereading Ray Carver's story about talking about Love. With a history of making situational live work, I thought of Elena Filipovic's attention to the Artist as Curator, where the hard objects only begin the evolution of the exhibition and its discussion. I invited these artists to exhibit with me:

Anita Kunz created a triad of etchings — *Aer, Aqua, Terra*, in each context imagining "fanciful creatures or hybrids together as one...love comes in many shapes and forms...beautiful differences and also commonalities."

Karen Whitman gave three linocuts — *Embrace* "the couple are one in body and feeling," *Pear Dance* "the couple celebrate dance, nature, each other, joy, inviting us into the experience," and *Vibrations* "unabashedly strutting their stuff... something to aspire to."

Sherry Camhy gave *Original Adam* and *Original Eve* — two pin-hole camera lithographs. "This Adam and Eve are of our time...comfortable in their own skin...independently in their own separate space. The two images can be hung to appear to be moving forward together or beginning to move apart."

Pamela Shields learned to make etchings for the exhibit — *Anticipation, Female in Repose, Female in Repose Two, Male in Repose, Rococo Male, Love of Self, Cock Au Vin*, examining "the beauty and simplicity of the female and male genital areas - the components in the process of love - each with unique characteristics all their own."

Lauren Simkin Berke created with her partner a series of six photo-polymer etchings — *A Cycle of Permissions to Love and Not to Love, Fig. 1 (engage), Fig. 2 (negotiate), Fig. 3 (kiss), Fig. 4 (embrace), Fig. 5 (relax), Fig. 6 (disengage)*, "in an attempt to see the patterns we'd been creating, while in the midst of our latest attempt at a romantic partnership."

My love for family is in *_FamilyPortrait: Richard&Sofia_* and *_Rose95Sofia17_*; for the nude in *_BoyEight(Satyricon)_*, *_WestVillageGrrls_*, *_GrrlNine_*, and *_GrrlTen(Marriage)_*; for music in *_BlueNoteJazz_*.

Selecting exhibitors, installing works, writing press releases and invitations, developing the catalogue; yet, these intensive technicalities for me only initiate the exhibition. To sustain momentum, the show as a critical medium then must continue preparation continuously: I prepared thirty-six tiny copper plates to be developed during the exhibit and interspersed daily within the initial hang and two nights of collaboration with jazz musicians, firstly, RJ Avallone, then Tevin Thomas, responding to the printmaking process as printmaking responds to musical shape and color. Printmaking ongoing is influenced by and influences the exhibit visitors. Interventions enhance perceptions of the first work with new layers of ongoing live printmaking slipped into the wall spaces between the hard objects, so the exhibition is a manifestation of attention. Love is undoing while abiding and so it follows that the work functions differently daily.

It is 'fetish' to cling to the hard objects that begin the exhibition dialogue, and as in Love we benefit from mutable context and reinterpretation. Printmaking too changes slightly throughout a series acknowledging the human hand. The present develops informing the past and welcoming the interpretations manifest in the memories of visitors as each moves forward into their lives. -- Jan 2015, Katherine Dolgy Ludwig